

**THIS EDITION—A SALUTE TO THE ARTS**

# THE DOUGLAS PINION

STUDENT-FACULTY-STAFF-COMMUNITY

MARCH 19, 1979

DOUGLAS COLLEGE

VOL.9, NO. 11

**Maurice Hodgson so loved the world that he gave blood.**

## DEPRESSION RISES U.S. STUDY CLAIMS

BY JOY JONES  
Pinion Staff Reporter

It's reached near epidemic proportions, has no apparent cause and strikes spontaneously, according to a recent study at Brigham Young University in Utah.

No, it's not a new disease—it's depression.

Campuses in the United States are experiencing an upswing in depression among their students that researchers feel may be caused by loneliness, family conflict, and lack of social skills.

Whatever the reason, women are seven times more prone to depression but men are seven times more successful at committing suicide because they use more violent means.

Dr. Peter McLean of the Psychology Department at UBC disagrees with some of these explanations.

"It's purely sensationalistic and is journalese at its worst", according to McLean. "Depression doesn't come in epidemics because it's not a disease."

### 'NO EPIDEMIC'

Dr. McLean explained that there is understandably more depression among students at this time of the year because of exams but depression is normally a temporary condition that only lasts from three to six months.

"There is no epidemic," he stated. "If there is an increase in instances of depression, it would be a matter of a few percentage points."

David Ayres, Director of Student Services at Douglas College said that there has not been any increase in depression but he did have some advice for students.

Turn to page 2 **'DEPRESSION'**

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## FED SPONSORS . . .

## PROTESTERS RALLY AGAINST BILL 46

BY COLLEEN GLYNN  
Pinion Staff Reporter

An overflow crowd of 5,000 people filled the Orpheum theatre and the Commodore ballroom on March 7 in the eight in a series of province-wide rallies around B.C.

The rally, sponsored by the B.C. Federation of Labour, was called to protest Bill 46—the legislation recently passed by the provincial government which classifies municipal and educational workers under the Essential Services Disputes Act.

Speakers from various unions, the Canadian Labour Congress, and the B.C. Federation of Labour warned the rally that the government's recent action on Bill 46 was only a prelude to right-to-work legislation and called for a massive campaign to defeat Social Credit in the next election.

"When you elect businessmen," said John Fryer, president of the B.C. Government's Employees Union, "you get businessmen's legislation. We have to get rid of them again just like we got rid of them in '72."

Jim Kinnaird, president of the B.C. Federation of Labour said he saw a copy of a letter sent from the province to the state of Missouri asking the state how their right-to-work legislation was working.

"If they write a letter like that," said Kinnaird, "there's only one reason behind it—to see if they can introduce right-to-work laws in B.C."

Dave McIntyre, Financial Secretary for the B.C. Federation of Labour said the labour movement is proud of its delivery of essential services and has always provided emergency crews in the event of a strike.

"And we will continue to do so," he continued, "in spite of the Socreds."

McIntyre also explained that the Public Sector Committee of the B.C. Federation of Labour had drafted a petition to be presented to Premier Bill Bennett in protest of Bill 46, demanding an end to the attack on workers' rights and urged everyone to sign it.

The government's reaction was expressed at a later press conference where labour minister Allan Williams stated that the provincial government had no intention of introducing right-to-work legislation in B.C. and had only inquired about Missouri's legislation in a routine way of keeping up with labour legislation on this continent.





# COMMENT

## 'Pity this busy monster manunkind?'

Are college and university students victims?

An English author, a number of years ago, published a book that lifted the lid from a phenomenon that is common to western nations. (And, increasingly, as industrialization and increasing productivity become major national objectives of underdeveloped nations, this will become the case around the world.)

The English author quoted comprehensive statistics in the British educational system about depression and suicides, and the many psychological effects our values translate into 'do or die' scholarship.

The Pinion front-page story about depression in the student body presents a range of views.

No-one argues with a central fact. That is, we have returned after a brief hiatus to an obsession with productivity and standards of living. The rise in interest in material things will have certain effects. Obsessive interest in achievement for material goals just may be one of them.

The article is a timely reminder that we may pay a price for 'workaholicism.'

With family, peer group pressures, and the carrot-and-stick award system of a material-

istic society acting on students, there are bound to be casualties . . . victims.

Philosophers in the field of education have argued about this phenomenon. How productive must our society be? Must we always maintain the highest standard of living? Must we compete internationally for more goods, more services, more . . . more . . . more?

The pain and pleasure principles may underly motivation in many ways. Rewards may be important. But are all the possible kinds of reward measurable? Money, degrees, status jobs, peer approval . . . these may be appropriate things to seek.

We haven't heard any attempts to summarize our time. Are we the NEW IMPROVED DRIVEN SOCIETY?

For those who get through, get decent marks, move on to new educational interests and goals, the process may be forgiven the high anxiety it sometimes produces. But how will it look to the many who cannot deal with it, or to the few whose lives are unnecessarily destroyed by feverish competition?

Societies set standards. Some would argue the society's central values are standards.

Perhaps the poet e.e. cummings said it best: "Pity this busy monster manunkind/ Not . . ."

## 'Feeling reassured that no-one's around—'

BY SHELLEY FINE  
Special to the Pinion

This is embarrassing to admit but I'm 27 and still afraid to be alone in my apartment at night. The only reason I want to get married is to have someone around to scare away the boogie man.

I call it night phobia and my presenting symptoms are as follows:

If I come home late at night, I worry that there is someone waiting for me somewhere inside my abode. I unlock the front door and then, leaving it open so I can make a fast escape, I scour the rooms for unwelcome callers. In a matter of seconds, I have checked inside every closet, through all the cracks in the doors, under the bed and behind the blinds. I check these areas with relative ease but I get really shaky when the shower curtain is drawn. I imagine the ugliest, greasiest scoundrel lurking there, readying himself to pounce on his unsuspecting prey. With every muscle in my body tensed in preparation for a hasty retreat, I take a deep breath and toss back the drape. Then, I remind myself to clean the bathtub ring.

Feeling reassured that no-one's around, I go to close the front door. Before I do, though, I take another glance around the place. Someone could have slipped in while I was doing my search.

Taking a shower causes me additional strain. It doesn't matter what the time of day, I always feel uneasy having a shower in an empty house. Ever since Alfred Hitchcock's *Psycho*, I have been plagued by this distress. While bathing, I'm sure I hear people trying to get in my door, or I think I feel cool drafts—evidence that someone has come in through the window. If I wash my hair, I do it in record time so that my ears can be free to detect the sounds of impending assault. Every few moments, I peer outside the curtain and make a swift appraisal that everything's in order. I've even been known to step out of the shower and carry out an inspection in the "all together".

In bed, I am still on the alert. I sleep in such a position that I can see the front door and every once in awhile, I open my eyes and make certain the knob is not turning. If I have to get up to go to the washroom, I find myself engaging in the strangest ritual when I return to the room. I sort of take a running leap onto the mattress just in case someone reaches out for my legs from under the bed. God only knows how I fall asleep in this state, but eventually I do.

If only someone would marry me and take me out of my misery.



Depression is no fun.

From page 1 'DEPRESSION'

Most important is "good diet, sleep (but not oversleep), and exercise." Along with good physical health it is essential to have friends and outside interests.

One of the problems that people experience is that they have expectations and then find that they are not living up to them.

In order to combat the feeling of inadequacy that occurs, students must take care of the required skills. Courses are offered in term paper prepara-

tion, study skills and how to prepare for exams.

"When something is actually accomplished, it goes a long way to lifting depression", Ayres added.

In addition, counsellors are available who have been trained to deal with depression and people should feel free to come in and talk.

Ayres commented that there is more anxiety now when people realize that they are behind than at exam time.

"At exam time, they're too busy to be depressed."

## OF FLOWERS, SUN, TAXES AND THINGS

Spring is almost here and students' thoughts are turning to sunny days, fields of flowers, and . . . income tax.

To help students wade through the taxation data, Revenue Canada has put out a pamphlet entitled, 'Income Tax and the Student'.

Some of the items covered are the deductions students can make for tuition fees, the education deduction and moving expenses.

All tuition fees over \$25, whether paid for by the student or not, may be claimed by (and only by) the student. The receipt certificate from the educational institute must accompany your income tax return.

The education deduction of \$50 per month is claimable by any full-time fee-paying student. If you have no taxable income or

if this deduction reduces your taxable income to zero, your parent, spouse or supporting relative may claim all or part of the education deduction.

This education deduction covers the entire month in which the school term begins and ends. For example, if the term started Jan. 23 and ended May 2, both January and May would be included in the deduction.

Full-time students who move to take a job (including summer employment) or to start a business may claim a moving expense deduction. The deduction is claimed against income earned at the new location, not from any income that may have been earned before the move.

For more complete information, pick up a copy of the pamphlet at Counselling.

## SECURITY MEASURES TAUGHT

Security measures for small businesses will be taught in two one-day seminars on March 21 and March 28 on Richmond campus.

Theft protection services, strategies of robberies and defense, use of outside security agencies and the legal aspects involved in commercial theft will be discussed.

The sessions will run from 9 a.m. to 3:30 p.m. at a cost of \$30 for both days. For information/registration, call 525-9211.

## DANCE A SUCCESS

A good time was had by all the Douglas College students who attended Richmond Campus's first dance of the year.

About two hundred students were on hand at the Spring Fling Dance held March 9 at Minoru Pavillion.

The Student Society wishes to thank all those students who came for making the dance a success.



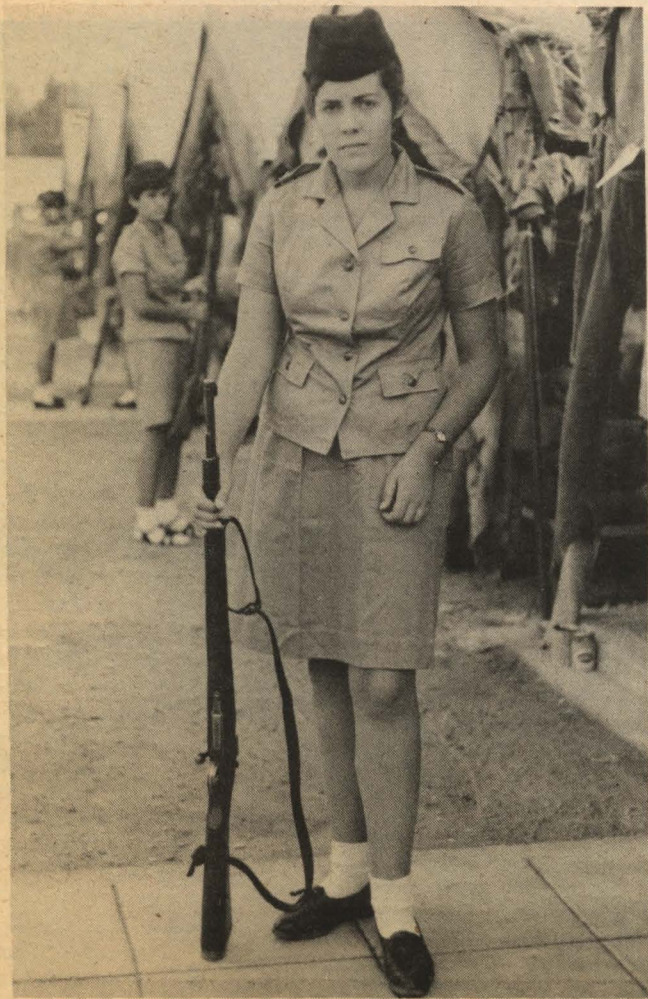
The Douglas Pinion is published weekly and is dedicated to the students, faculty and staff of the seven campuses (Surrey, New Westminster, Richmond, Newton, Maple Ridge, Langley and Coquitlam), and to the communities served by the Douglas College school districts. The Pinion is written and produced by the students of the journalism courses under the auspices of the college board. News and production offices are located at Richmond campus, room 326, 5840 Cedarbridge Way, Richmond, B.C., Canada. Mailing address is P.O. Box 2503, New Westminster, B.C. V3L 5B2. Phone 273-5461, local 20, Richmond, B.C. Telex 042-51296.

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## DOUGLAS STUDENT RECALLS . . .

LIFE IN  
'FIGHTING PIONEER YOUTH'By NAOMI LIS  
Special to the Pinion

The desert night was very still and clear. Starlight reflected on the waters of the Suez Canal, motionless now, after the boats had crossed and the operation was complete.

Some nights it was not calm like this. The desert stillness is broken only by sounds from the two groups on either bank of the waterway.

Voices from the Israelis on the East side and the Egyptians on the West, so near yet so far, were clearly audible to each other as the refugees were repatriated over the divisive waters of the Canal.

I recall one incident. Shots rang out. We heard the whine of bullets over our heads and the sharp "ping" as they embedded in the pock-marked, semi-ruined buildings round us or in the desert sands.

Someone screamed "cover", and we threw ourselves into the trenches or behind earthworks marking the Israeli positions on this bank of the Canal. Realisation and fear followed later.

This, working with the liaison officer for the Israeli army as translator and secretary, and communicating with the foreign press, Red Cross and United Nations in the Gaza Strip, was only part of my experience during an eighteen-month stint with the Israeli army in 1967.

Exercises, field training, learning to use and be familiar with weapons, first aid, drills and marches; these we underwent with initial trepidation and later an incredible sense of achievement as we discovered the extent of our physical strength.

## PERFECTION THE NORM

I recall one night lying in my tent after the usual exhausting and over-full day, watching the occupants of a neighbouring tent, whose inspection that day had not been up to par, lined up in the midnight moonlight. All their gear was on display. Perfection was the required norm.

So we passed through the arduous months of our training. I remember the many mornings we were woken up even earlier than regulation to work for a couple of pre-dawn hours on a nearby kibbutz.

The crops were in jeopardy because of a shortage of labour. Many of the inhabitants were on reserve duty following the Six Day War, and in Israel every citizen must still act as a soldier, even after their compulsory duty is complete.

The day came when we all marched onto the parade ground and lined up for the final inspection of our training period.

I felt at a great distance of experience from that woman I had been who had first received her uniform and other gear in the storehouse some two months previously. I had hand-

led the alien khaki with many qualms and the question: "Just what are we in for?"

Women in the Israeli army are not at present called on to join in direct combat. They act in a primarily supportive capacity, in fields of communications, the medical corps, teaching, working with new immigrants and clerical.

As I personally do not in any way endorse violence or killing, I chose to enter a branch of the army which is basically constructive and not destructive, the "Nahal" or "Fighting Pioneer Youth".

This corps builds and settles border farms and villages in areas considered too dangerous for civilians, and my first few months were spent on a new settlement, a kibbutz or communal farm called **Tsur Nathan** on the Jordanian border.

## OUT ON PATROL

By day we worked in the fields and at night we would go out on patrol with our Uzi sub-machine guns loaded, wondering just how we would react if we did encounter a band of terrorists.

I would eye the Samarian hillside, looking up at the semi-ruined crusader castle that overlooked the settlement (my favourite spot on a sunny day off), but although we had several alerts, there were no actual incidents during my stay.

Turn to page 9

## 'PIONEER YOUTH'

TOP PICTURE TAKEN  
AT COMMENCEMENT.SECOND PICTURE —  
READY FOR ACTION.AT RIGHT . . .  
MARCHING PART  
OF THE DRILL



# STREAMERS SHOW'S RABE'S FASCINATION WITH 'AMERICA'

## 'The City Show Next at City Stage'

David Rabe's play *Streamers* at the City Stage theatre brings together a group of performers, many new to Vancouver theatre audiences, whose talents milk the play for all it is worth.

Unfortunately, so much pressure is put on the material that the flaws in the play itself become more than evident.

The word 'streamers' is used to describe parachutists whose parachutes don't open. In one of the most compelling scenes in the play, the writer has provided new lyrics to the old favorite 'Beautiful Dreamer.' It becomes, of course, 'Beautiful Streamers.' 'Streamers' is a historical play, about the LBJ era during which the Vietnam war was heating up.

With ten years of hindsight, it is possible to place the Sixties decade in a kind of historical perspective we need to appreciate what it did to people as individuals and together. This play attempts the same thing, as Rabe's fascination with America is demonstrated again.

### ABOUT DEATH

The play is, quite simply, about the many ways people can die. Terror at the prospect of death—fed by the growing body of information coming back from the war about the unorthodox ways the Vietcong genius had developed for American boys to meet their maker, including hanging very poisonous snakes upside down in holes the soldiers would crawl into—leads to suicide, sexual encounter, and murder.

This play is structured in an unusual way. It's psychological drama, and the room occupied by Roger (black, a soul brother), Richie and Billy becomes a pressure cooker in which murder is cooked up with fear and a form of repulsion that looks like nihilism.

The play has a required dose of humour, but the black underside of the events choke the laughter in the audience's throats.

A weak opening sequence leaves us with a set situation, but with boredom setting in. Suddenly, with the entrance of Rooney and Cokes, the veterans of two wars, we find the real centre of the drama. Drunk and inane, childish and mad in the way of 'warriors,' Cokes and Rooney provide a counterpoint of experience to 'just off the street' personal struggles of Roger, Billy and Richie.

### RELENTLESS

From that point to the end of the play, the drama unfolds relentlessly. Another black soldier, Carlyle, appears. Three months in the army has taught him he doesn't want to be there. Charles Gray plays Carlyle with a force that turns him into an insane catalyst for death. He wants to love, but kills.

Without directly saying it, Rabe suggests the essential paradox of war. An army is, in fact, an enormously sophisticated society of people who support each other. The army on the other side is the same. These two human forces are internally supportive and externally bent on as much mayhem against each other as possible.

Richie is a homosexual. Carlyle is willing to find sexual satisfaction either way. Richie thinks Billy is gay, but he apparently isn't.

Roger has learned from experience to turn his back on some things in life in order to survive. Billy resists.

Moving back and forth between friendship and confrontation, the men play out the drama as if in the grip of a mindless, unrelenting but abstract evil they fail to identify and cannot understand. We sense the WAR's presence in the room as a force.

Billy's resistance leads to his death. The drunken sergeant Rooney comes in and is killed as well.

### FLAWED STRUCTURE

The program places the time: late summer 1965. The place is an army base in Virginia, in a cadre room—a room that turns into a superheated cauldron of violence and... what? The only words that seem to come to mind are 'moral dismay.' It was in that period that the sweet perfume of the great flower of the American Dream, beacon to the world for so long, suddenly became acidic.

The twists in the center of this drama parallel those in the larger American society. Dismay and confusion. For the first time in almost two hundred years, America went back to first principles and asked if the foundations were as solid as they were assumed to be.

Rabe's answer, if we interpret the play rightly, is that there is no righteous nation. There is no moral security. More than liberty is at stake in maintaining eternal vigilance.

This production is a superb effort to recreate the mood of 1965. It has hypnotic and gripping moments... many of them. The weak opening makes the work through the remainder of the first act very difficult, but the performers bring you into the drama.

Some mawkish humour and the several implausible sequences almost kill the all-important sense of witnessing essential to realistic drama. The scene with the Military police in the second act is so badly written it almost destroys the impact of what has gone before.

### ALMOST ENSEMBLE

The net effect is that we have an 'almost' ensemble performance. We groan at the silliness of some lines, and rejoice at the psychic punishment of the drama when it works.

There is so much theatrical potential in 'Streamers' that one wonders why Cokes had to have leukemia. It's called gilding the lily. The performance of David Crowley in this role is exceptional. He didn't need to have leukemia to gain our sympathy.

The elements of realism and the cartooning of some characters mixed badly. We don't need the sensation, and we don't need to be reminded that war is hell in some superficial scenes. After all, that is what the play is about in its human center.

John Moffat, Gary Chalk, and Deryl Hayes work well together as Richie, Billy and Roger, respectively, once they get through the opening sequence. When a play begins with two-dimensional characters, the performers must add something to make it work. They seem hell-bent in this play on speeding through the lines. It means they must work twenty times as hard later to regain our belief.

This play is more than worth seeing. Not just as a reminder, but because of the times when the actors come together and serve each other as actors.

### COMING TO CITY STAGE

Some of you may recall the piece of fluff that sold out at City Stage some time ago—*British Properties*.

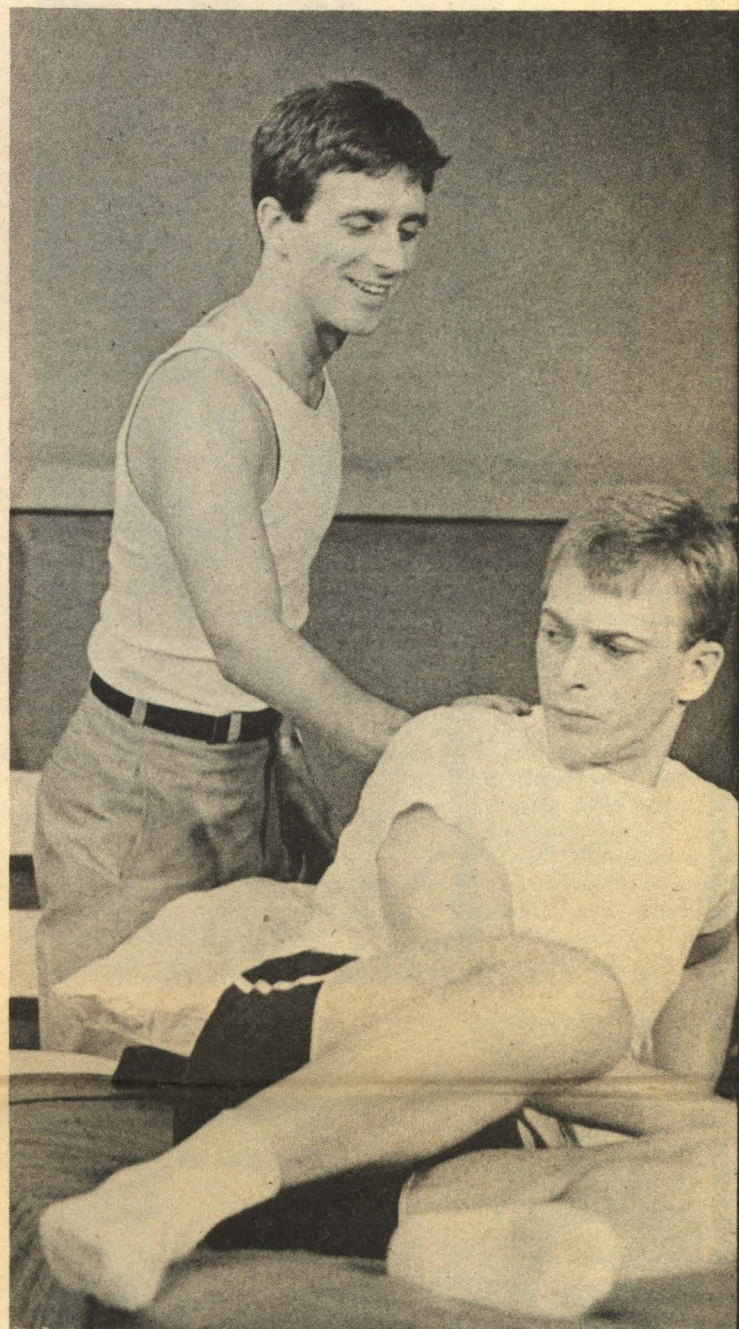
Its author, Richard Ouzounian, has written another satire on Vancouver life and times, called 'The City Show.'

The New Play Centre and City Stage will jointly present the play at the City Stage theatre from April 19.

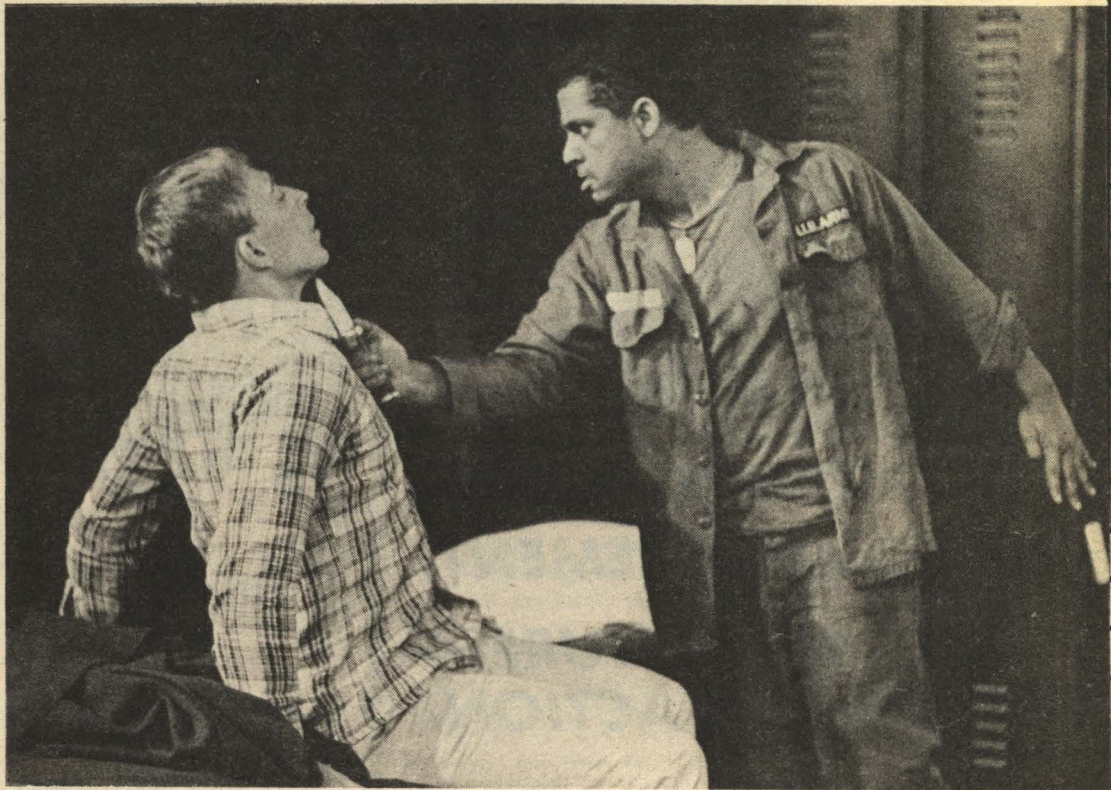
Sell-out houses can be expected, which should provide a welcome relief from the limited houses of the show 'Streamers.'

The City Show is described as a product of CKRU-TV—an independent and floundering television station in Vancouver. (We, of course, are not fooled. We can expect to see Pia, Mike and Laurier well roasted on stage.)

**STREAMERS:** until March 31, Monday to Friday, 8:30 p.m. Saturdays at 7 and 10 p.m. Tickets from the Vancouver Ticket Centre, 683-3255 and all Eaton's outlets.



**John Moffat as Richie, Gary Chalk as Billy — Is Richie Homosexual?**



**Billy Expected Something Else, But War Meant More Than Hell — It Meant Death (Charles Gray Plays Carlyle).**



Ron Miles

P.W.A. 302: Kamloops - Vancouver (non-stop)

and thirty minutes later  
 Vancouver carefully  
 confining its fog with  
 in the boundaries  
 of the inter  
 national air  
 port is  
 clear glit  
 -tering warm as a play  
 boy/girl centre  
 fold you can  
 almost reach  
 out and  
 touch  
 but never  
 enter

HELL

O ABBOTSFORD

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Cathy Ford

to mayne island

carrying your old letters  
 my friend  
 some books  
 thinking at least i will press  
 strawberry leaves  
 maybe bake some bread, i don't know  
 she said i'll turn into a real earth mama

but that is not enough  
 reason  
 to stay  
 that locked fear  
 the city soaks your skin with grey dust  
 it's true  
 i've seen it  
 and more

there it all is  
 a box of photographs a box of  
 tea  
 a box of china a box of spice a box  
 of satins a box of unlicked envelopes  
 a box of winter clothes  
 a box of books  
 another box of books  
 a cat

maybe your old letters, i don't know

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## COLLEGE MAGAZINE FEATURES WESTERN WRITERS

BY RUSSELL AKINS  
 Special to the Pinion

From modest beginnings in the spring of 1971, the Douglas College magazine *event* has grown into a voice to be reckoned with in the realm of literary publications.

*event* was first conceived in 1970, out of what its present editor John Levin calls "the desire of everyone in creative writing to edit their own magazine."

The inaugural issue, which appeared amid great excitement in the Douglas English department, weathered the initial protests against its supposedly "dirty language" content, to become an established feature of the Creative Writing program of the college.

Although soon after its introduction the quality and number of event submissions fell into a slump, the magazine was rescued through the efforts of persons such as Robert Lowe, who undertook to promote more community and student involvement in the magazine.

As a result of their coordinated efforts *event* has grown from its original slim 88 pages culled from the manuscripts of eight contributors, to the nearly 200 pages planned for the June appearance of the West Coast Writers' Edition. Ken Hughes, graphics section, is another indication of *event's* gradual evolution into a magazine of importance.

"Jeff Hancock of the Canadian Fiction Magazine says we're the best," grins Levin, as the smile on his bearded face reveals the pride he has in

Douglas College's own "Journal of the contemporary arts."

"*event* is a general magazine," says Levin. "Most writers of different styles or sensibilities can approach it easily."

In addition to its West Coast theme, Levin likes to consider the latest *event* the "famous poets issue". Among the selections to be included are two poems by Cathy Ford and Ron Miles.

These two works should serve as an example of the high standard that *event* maintains. Poems by Marilyn Bowering, winner of the National Magazine Best Poet award, and Kam Hubert, author of the television special "Dreamspeaker" will also be presented.

Levin expects the West Coast Writers Edition to be well received among the circles of such magazines as the Capilano Review and UBC's Prism. As to future issues, he adopts a "wait and see" attitude, based on the reaction to the June release. He has hopes for a Young Adults and Children's theme at a later date, but as he says, "much depends on submissions".

Levin is happy with the high quality of the majority of the writing sent to *event*. "It's all pretty good stuff," he states.

And that comment, even though it comes from the editor is something the entire college can find pride in.

## PRESSMAN ENTERTAIN

The National Press and Allied Workers Jazz Band, Inc., described by Canadian Magazine as "one of the raunchiest, funniest and otherwise best bands in the land", is returning to Vancouver to present a second benefit performance for the Vancouver Symphony Orchestra April 6 at 8:30 p.m. in the Bayshore Inn Ballroom.

The Band, which gave its first benefit for the VSO last year, is made up of journalists and "allied workers" in the public relations field in Ottawa. They present a unique entertainment package that includes Dixieland music, comedy skits, topical songs and political satire.

Band members got their start playing at Ottawa's annual Press Gallery dinner and have since toured Armed Forces bases in Europe and performed at a variety of functions in Canada and the United States. They began presenting benefit concerts for symphony orchestras in 1974.

Among the players who will be performing this year are Southam news chief and political columnist Charles Lynch, who is responsible for many of the group's funnier songs. Group leader and banjo player Stewart MacLeod is the chief political columnist for the Thompson newspaper chain. Mike McCourt, trumpet player and comedy performer, is with CTV National News. Ben Wicks, who will be joining the group this year, is a nationally syndicated political cartoonist.

Tickets for the concert are \$10 each and are available from all Vancouver Ticket Centre outlets. All proceeds go to the Vancouver Symphony Orchestra. For further information phone 689-1411.

## Two Canadian Plays Tamahnous Fare

Two new Canadian plays will open the spring season for Tamahnous theatre. Both are by Vancouver authors. **The Ruins of S Permar**, by Jackie Crossland, and **Night Train** by Glen Thompson with music by Bruce Ruddell.

**The Ruins of S Permar** marks the return of company-member Jackie Crossland as playwright after a four-year silence. Her previous plays have been successfully produced in Vancouver and Toronto.

It is 2083 A.D. The bombings have stopped, at least here on the Pacific Northwest Coast. The poison winds still blow sometimes, but life goes on. What is living in the ruins of S Permar? After all the cities fall, what takes their place?

**The Ruins of S Permar** is directed by Jackie Crossland, and features John Carroll and Richard Newman.

**The Ruins of S Permar** opens at the Vancouver East Cultural Centre, 1895 Venables Street, on Saturday, April 7, 1979, with preview performances on Thursday and Friday, April 5 and 6, and closes April 28, 1979. Curtain at 8:30 p.m.

**Night Train**, Tamahnous' first production at Presentation House Studio Theatre, is written by Glen Thompson with an original score by Bruce Ruddell—the dynamite duo who created Liquid Gold.

Take a sleazy '40's Jazz Bar, liberally laced with bourbon and cigarettes, stir in a couple of shady private detectives, a hot sax player and a man to tickle the ivories spice with the intriguing Sarina Centralia and you have **Night Train**, an evening of stylish suspense.

Sarina Centralia pens her own morality into her pulp mystery novels. Now, in the close quarters of the bar, she must face the music and the ruthlessness of the detectives' code. Can she meet their challenge and exit unharmed?

**Night Train** is directed by Suzie Payne and features Ed Astley, Susan Astley, Ross Barrett, David Peterson, Bruce Ruddell and Alec Willows. Sets and lighting design are by Michael Nimirsky with costumes by Palarbo.

**Night Train** opens at Presentation House Studio Theatre, 3rd and Chesterfield, North Vancouver, on Thursday, April 19, 1979, and runs through until Saturday, May 12, 1979. Preview—April 18, 1979. Curtain at 8:30 p.m.

Tickets for both shows are \$3.00 general, \$2.50 students and seniors for the premiers, Tuesday to Thursday \$4.00 general \$3.50 students and seniors, Friday and Saturday \$5.00 general \$4.50 students and seniors. On Monday evenings for Night Train it's Pay-what-you-can.

Saturday matinees for The Ruins of S Permar (curtain at 2:30 p.m.) it's Pay-what-you-can.

For further information call 254-1555 or 254-9578.

### FISCAL YEAR

The fiscal year-end for Douglas College is March 31, 1979 and the Accounting Department needs your cooperation to get their figures in on time.

All approved invoices should be returned to the Purchasing Department as promptly as possible. If there are any queries or inaccuracies on invoices please call the Accounting Department so they are able to complete changes that will affect year-end figures.

All requests for payments for services to be rendered prior to year-end should be completed and forwarded to the Accounting Department by Mar. 28, 1979.

All reports for expenses incurred prior to and including Mar. 23, 1979 should be submitted for approval by Mar. 27, 1979.

All Deans, Campus Principals, Directors and Supervisors are asked to forward the approved expense reports to the Accounting Department for processing by Mar. 30, 1979.

Late submission for any of the above will be charged against the 1979/80 budget.



# EDUCATIONAL POTENTIAL OF FILM INCLUDES HELPING CITIZENS TEACH BUREAUCRATS

The educational potential of film and videotape is a constant topic of conversation in the field of education.

Some educators view use of these media as dehumanizing.

Others argue that human potentials can be developed and enhanced by using these omnipresent tools technology has developed.

The problems raised by use of media in education are not just related to receiving information. People can be taught to use these instruments to make themselves, or citizens groups they form, more effective in pursuing their goals.

Bo-Erik Gyberg, from Sweden, has long been interested in the question of "citizens' participation" in their society and the effective use of film and video.

Gyberg has been a visitor to Douglas College's Community Communications Centre (see box story), where for several weeks he has been observing the application of technology to real community problems.

## BEYOND RHETORIC

"My main purpose has been to get away from the rhetoric, from philosophers talking about the potentials of media to enhance citizenship, and to get to know people in the community setting," Gyberg said in an interview.

Gyberg has been doing research in the field while on a grant from the Sweden-America Foundation, a philanthropic organization that promotes exchange between the U.S., Canada and Sweden. Senior academic or professional people are supported in doing research, as are experts in the arts and communications field.

Gyberg has made initial study trips to New York and Montreal, and is returning to these cities for additional research, especially at the New York School for Social Research in New York.

He referred to the National Film Board's **Challenge for Change** program, started in 1967, which resulted from filmmakers' awareness that film and video can alter society. They, like Gyberg, see a consequent ethical problem. Are the people photographed passive, and should they be? Or do they have rights in terms of editing and shaping film and video programs about them?

"This is the most interesting program of its kind anywhere in the world," is the way Bo-Erik Gyberg describes the NFB program. "It was set up as a funnel for criticisms of government departments, and was paid for by the government."

## FOGO ISLAND SHOW

NFB filmmakers, for example, wanted to do a program about a remote island, Fogo, off the eastern Newfoundland coast. People on the island couldn't make a living, unemployment was rampant, and 'resettlement' of many people was a policy of the provincial government, which meant families were uprooted from their homes and history.

Filmmakers found they were getting directly involved in the socio-economic problems of the islanders. They saw an opportunity to assist the islanders in conveying a message to the bureaucrats.

Gyberg says there were stages to the process of making the Fogo Island film. First, they

Costs are an essential barrier to widespread and general use of the media. "We must have strong reasons for using film and video, because of costs," Gyberg says.

The visitor described his time with the Communications Centre. "I was sitting in their laps, asking stupid questions. I talked

past ten years. Films like "Our City Grows," and "Man and City," on which he worked with urban development expert Orjan Wikforss, have helped change attitudes in his home country.

Citizen participation is featured in a film called "The Citizens Are Being Informed," which focuses on experts' use of buzz words.

When transportation experts, Gyberg says, start using phrases like "traffic generators," and "secondary feeder group," most people are unable to participate in discussions about decisions affecting their lives. The language of planners, instead of helping solve problems, helps create new problems related to failures in communication.

Gyberg has also worked in Africa, and he believes there are serious barriers to using media in under-developed countries to help promote social development.

## OTHER WAYS

"I think in many places we must look at other ways. Use of theatre, for instance—especially children's theatre."

"Many countries want the technology of mass communications. Some of them only want it as a token demonstration of modernization, or for propaganda purposes," Gyberg pointed out.

Filmmakers in countries like this lose their enthusiasm. Filming state visits and controlled public events bores them, and they lose their interest in using media for cultural development.

"When you're planning for change, you have to communicate with people," is Gyberg's blunt answer to the questions about politics and media.

"Some countries set up these units as safety valves but are not sincere about the application."

Gyberg heard about Douglas' Community Communications Centre from instructor Jim Sellers, who attended the United Nations Stockholm Conference on Environment.

The Swedish film-maker believes we are moving to a more balanced view of the use of media in effecting social change, or in education. In the end, he says, the central issue is consciousness-raising. Because education and filmmaking share a common goal, he sees a continuing and growing interest amongst educators in using media directly in our communities.

## Communication Centre From NFB Program

Douglas' Community Communications Centre operates as a function of the college's continuing education programs.

Jim Gillis, Manager of the Centre, said the Centre was originally tied to the National Film Board's Challenge For Change program. Its purpose, he says, is to help citizens groups use film or videotape, or other media, to make presentations to all levels of government about their problems.

The Centre was first provided with space and services as part of a 1974 agreement. Two years ago, Douglas took the project over totally and placed it under the umbrella of C.E.

Norma Taite, a full-time social technician-animator, is one of the Centre's staff, which help "citizens to use the system in dealing with specific problems and issues." Others involved are Gordon Isfeld, a sessional animator serving Burnaby and New Westminster, and David Gibson, seconded from geography.

Jim Gillis said, "As a college, Douglas should be and is involved in the communities it serves, and should be involved in shaping the community." The Centre is located on the Surrey campus, local 281. (The Pinion plans to carry a feature about the Centre's work in a later edition.)

gained the confidence of the people. They started with one person, and then replayed the filmed interview to that person.

The islander had complete rights to edit the material. The larger community saw the film when the person involved was satisfied with it. Then a community-based 'film statement' was created and shown to St. John's officials.

Gyberg states that islanders may view the process differently, if asked, but the filmmakers saw the community's spirit grow. They started a fishing co-operative, and employment has grown steadily, reversing the social problems that have been plaguing the island people.

Gyberg will visit Fogo Island on his way to New York, in order to talk to people who took part in the NFB project.

## PORTA-PACK REVOLUTION?

With the development of light and portable videotape cameras a number of years ago, many people viewed them as the answer to vast communications problems in mass society. "But now we know their limitations," Gyberg says, pointing out that most people have a more balanced view of the limits of technology.

to administrators, such as Bill Day, and to people in many community associations."

Gyberg was very impressed with Douglas Centre. "They have kept their heads cool. They operate on a small scale with a small budget and maintain a low profile. They don't overdo the use of technology."

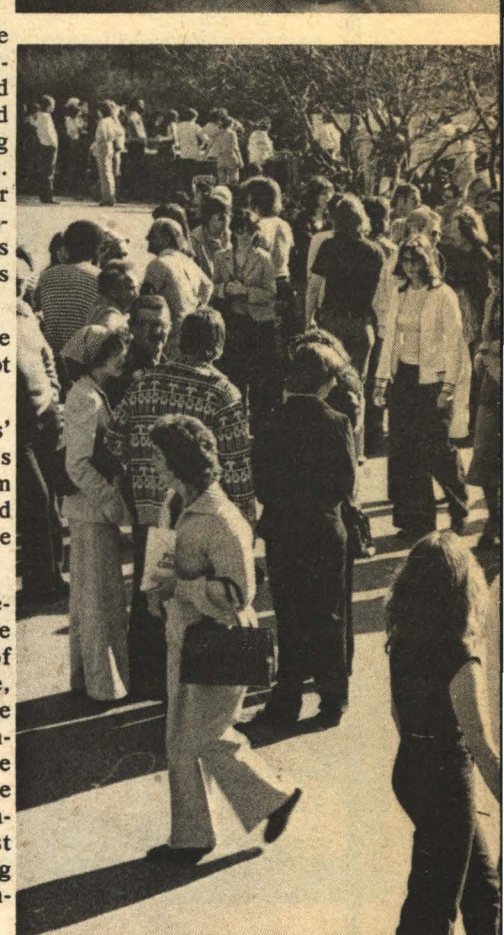
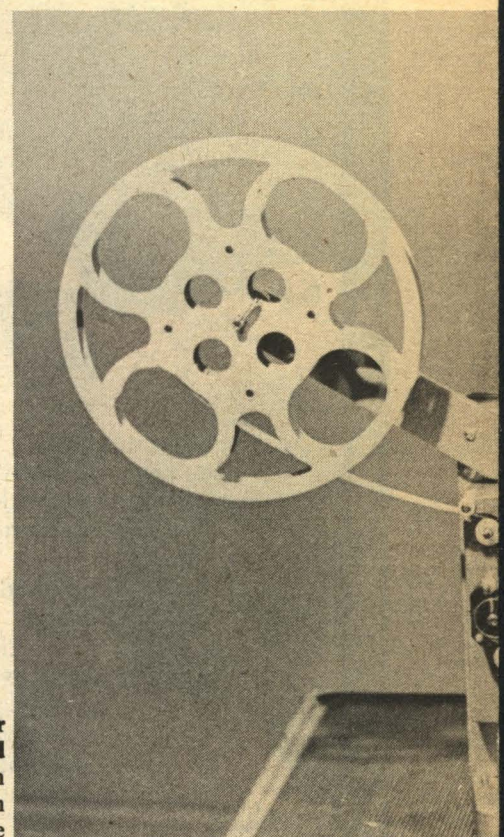
Activist filmmakers, who view the use of media as educational in a broad political sense, think it is important people have control of the means of communication and get to tell their views to officialdom in the best way.

## NUCLEAR ISSUE IN SWEDEN

Gyberg points out, for instance, that the question of development of nuclear generating stations is a big issue in Sweden. Canadians, he says, are much more advanced in the use of film and video in socially active ways, but he believes the pattern will increase.

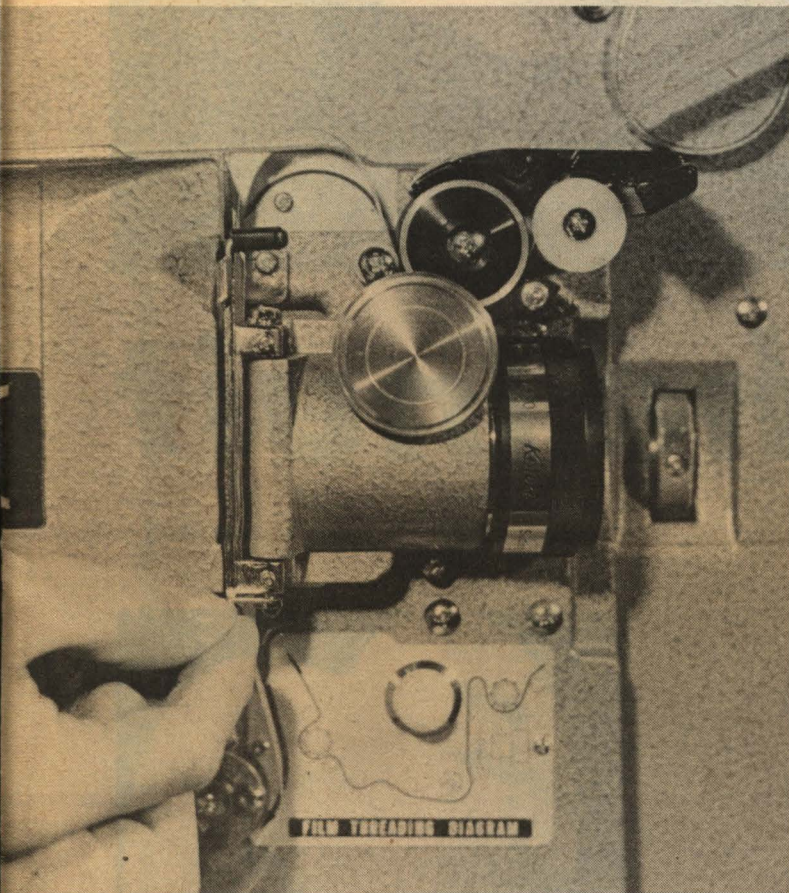
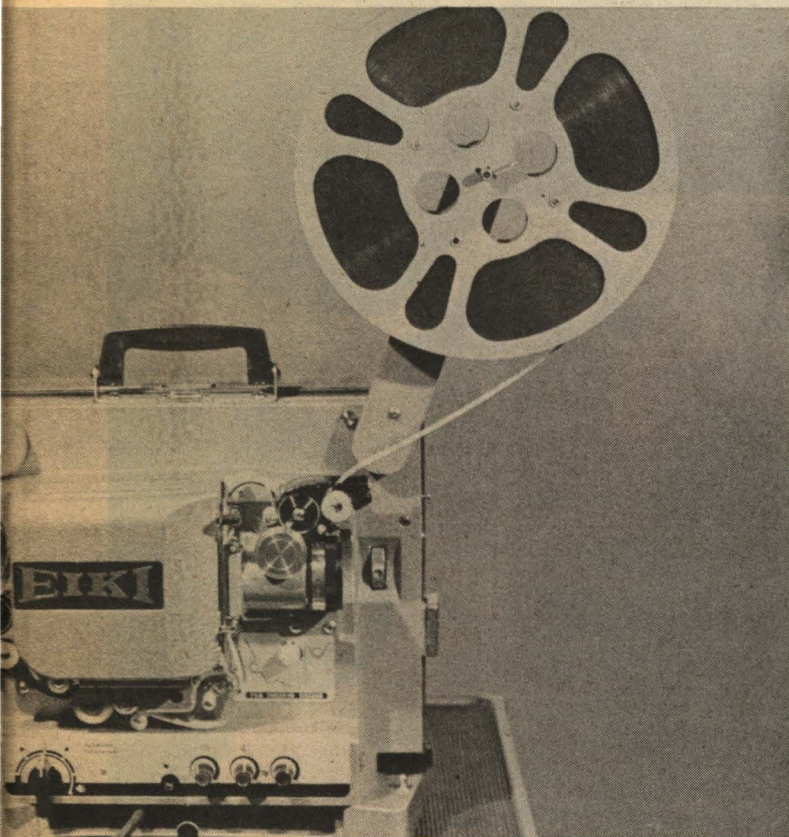
This is the filmmaker's second visit to B.C. He worked with the United Nations establishment during Habitat.

In the past few years he has worked on Swedish films about urban development. The quality of high-rise housing development in Sweden, he says, has improved dramatically in the



**BO-ERIK GYBERG, SWEDISH FILM-MAKER FOR FILM AND VIDEO. THE PEOPLE M**





R, SEES SOCIALLY CREATIVE USES  
MUST BE INVOLVED, HE SAYS.

## 'VIDEOSPACE' PROGRAM AT V.A.G. TO APRIL 16

PERSONAL/PUBLIC  
INFORMATION THEME OF  
NEW VIDEOSPACE  
INSTALLATION

**PERSONAL/PUBLIC INFORMATION** is the title of a video installation produced for the Vancouver Art Gallery, through April 16, 1979, by one of Spain's leading avantgarde artists, MUNTADAS.

MUNTADAS, currently a Fellow at The Centre for Advanced Visual Studies at The Massachusetts Institute of Technology, Boston, was born in Barcelona in 1942. He studied architecture then art at The University of Barcelona. Since the late sixties he has worked in a variety of media, but his interest has increasingly focussed on analysing information and the mass media.

**PERSONAL/PUBLIC INFORMATION** is a synthesis of work produced during the last two years: "THE LAST TEN MINUTES Part II (Moscow, Kassel,

Washington) 1977", "ON SUBJECTIVITY", 1978 and BETWEEN THE LINES" 1979. Each is concerned with the way in which information is communicated, presented and transformed through different media (and different cultures), and how information is subjectively interpreted by the viewer. MUNTADAS also challenges the myth of "objectivity" which dominates the mass media's perception of its own role and the public's perception of the nature of the information which is transmitted to it.

MUNTADAS will personally supervise the installation as well as give several workshops at The Emily Carr College of Art during his visit to Vancouver.

This exhibition has been organized by VAG curator Jo-Anne Birnie-Danzker as part of the VIDEOSPACE program and is funded by The Canada Council.

## FOUNDERS' COLLECTION FROM EARLY DAYS

Thirty-nine paintings from the Founders' Collection went on view, Saturday, March 3 at The Vancouver Art Gallery. Works by such well-known British artists as George Morland, Sir Hubert Herkomer, R.A., and W.P. Frith, R.A. will hang in the South Gallery—the same space in which they were first displayed and presented as gifts by the Gallery's Founders to the citizens of Vancouver on Opening Day, October 5, 1931.

"The Founders' Collection—To Capitalize an Impression" is the first of a new program of exhibitions designed to examine the evolution of the Vancouver Art Gallery's Permanent Collection.

"We hope this series will give an overview of some of the contrasts and changes that have taken place in the history of art as reflected in our Permanent Collection since the Gallery was founded in 1931," Peter Malkin, exhibition curator explains.

"At the same time we feel they will reveal something about this community's sense of social and cultural function and obligation," Mr. Malkin points out.

## SYMPHONY TO RICHMOND

The Vancouver Symphony Orchestra, under the direction of resident conductor and music director Kazuyoshi Akiyama, will present a concert May 6 at Lansdowne Park Mall as part of the municipality of Richmond's centennial celebrations.

The program includes GLINKA's Russian and Ludmilla Overture, CHABRIER's Espana, ENESCO's Rumanian Rhapsody No. 1, POMCHIELLI's La Giacconda: Dance of the Hours, DUKA's The Sorcerer's Apprentice and TCHAIKOVSKY's Capriccio Italien.

The concert, which begins at 7:30 p.m., will take place around the mall's picturesque Japanese garden. Concertgoers will have an opportunity to meet Maestro Akiyama and members of the orchestra during a reception and buffet dinner following the performance at 9 p.m.

Mr. H.A. Stone, one of eleven founders and first president of the Vancouver Art Gallery Association, led the campaign to establish a public art gallery and acquire private funds to provide a nucleus of works for a Permanent Collection. For Mr. Stone, this project was "a great cultural adventure" which would prove itself "an incentive and stimulus for the cultural commonweal of the whole community."

In April 1931, Mr. Stone and Charles H. Scott, commissioned by the Founders to assemble a collection "good in quality and comprehensive in appeal" set off for Europe to purchase, among others, single examples of British art which would be unique on the American continent while at the same time aiming at a collection that would provide a history of British and Canadian painting that would give the Gallery "an individuality and completeness which would be lacking were another policy pursued." It was also their intent that their purchases would, over the years, "gain in reputation and value."

## North Van Players Do 'Lion In Winter'

North Vancouver Community Players will present "The Lion in Winter", a comedy by James Goldman at the Studio Theatre, Presentation House, 209 West Fourth, North Vancouver, March 21-24, and March 28-31, directed by Dave McIntosh.

Curtain rises, Wednesday to Saturday, at 8:30 p.m. and all tickets are \$3.00.

For reservations and information please call 986-4011 or 980-3339.

## LIVE THEATRE DIRECTORY

**CITY STAGE**  
751 Thurlow St. 688-7013  
City Stage/Westcoast  
**MARCH 1-31**  
David Rabe's Award Winning

**STREAMERS**  
The blunt reality behind Vietnam  
Directed by Robert Graham  
"a sensational and provocative play."  
Clive Barnes, N.Y. Times.  
**MON-SAT 8:30 p.m.**  
**FRI MAT 12:15**  
TIX: VTC 683-3255  
& All Eatons Stores.

**ARTS CLUB**  
1181 Seymour St. 687-5315  
**NOW PLAYING**  
**Catsplay**  
An unusual love story  
"Le Strange dominates with pure dynamism"  
Allen, Express  
"beautifully captures... life"  
Wyman, CBC  
**Mon.-Fri. 8:30 p.m.**  
**Sat. 5:30 & 9 p.m.**  
Tix. VTC 683-3255  
& All Eaton's Stores

Carousel Theatre presents  
William Gibson's  
award-winning play  
**THE  
MIRACLE  
WORKER**  
directed by Elizabeth Ball  
Helen Keller's inspiring  
and heartwarming story  
**Feb. 22 - Mar. 24**  
**Tues. - Sat., 8:30 p.m.**  
**SOME PERFS. SOLD OUT**  
**VANCOUVER EAST**  
**CULTURAL CENTRE**  
1895 Venables  
Tix info. VTC 683-3255 &  
all outlets inc. Eaton's

An Exhilarating Dance Experience!  
**PRISM DANCE THEATRE**  
**IN CONCERT**  
Queen Elizabeth Playhouse  
March 23-24, 8:30 p.m.  
TICKETS: \$4.50 & \$5.50  
(OAP & Student discount \$1.00)  
Vancouver Ticket Centre 683-3255

presentation House  
presents  
**THE PACIFIC BALLET**  
**THEATRE PRODUCTION**  
**HANSEL & GRETEL**  
at the Centennial Theatre  
North Vancouver  
**FRIDAY, MARCH 30**  
**at 8 P.M.**  
"Lashings of fantasy and  
adventure." Max Wyman The  
Express  
\$5 adults. \$3.50 students/seniors.  
Call 986-4011 for reservations and  
information

Burnaby  
Arts Centre  
presents  
"Canada's finest mime troupe"  
**THEATRE  
BEYOND  
WORDS**  
**Tuesday, March 20, 20:00 h**  
**James Cowan Theatre**  
**Gilpin at Canada Way**  
Tickets:  
**291-6864**  
4.50 (A), 3.00 (Students/Seniors)  
1.00 (C)



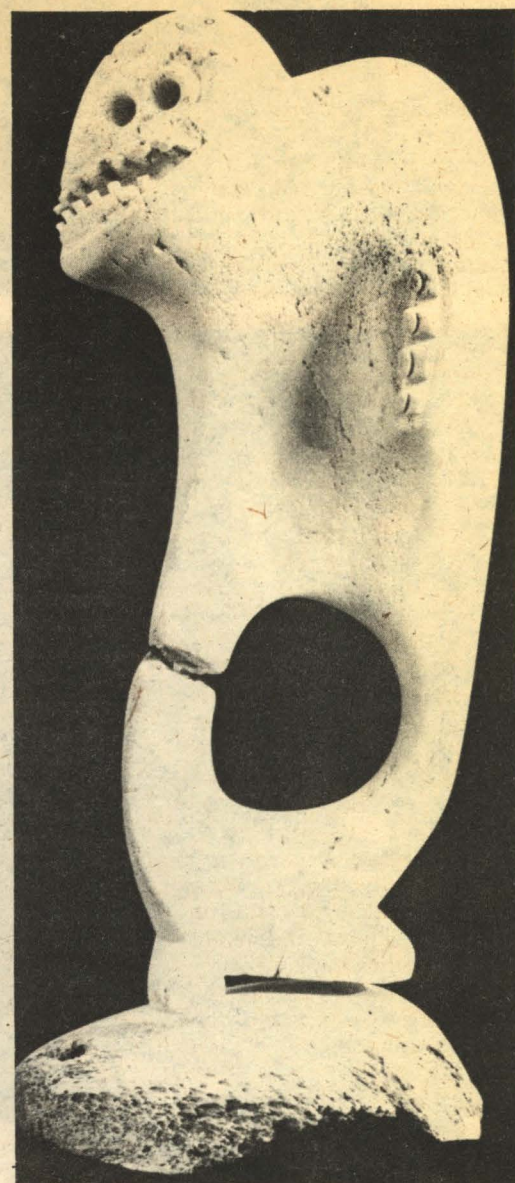


# ***Sculpture of the Inuit***

**Lorne Balshine Collection**

**Lou Osipov Collection**

**Dr. Harry Winrob Collection**



**Surrey Art Gallery**

**March 8—April 1, 1978**



From page 3 **'PIONEER YOUTH'**

After some months as part-time farmer, kibbutznik, part-time soldier, I requested a transfer. After a brief stay working a switchboard at a large army base inside Israel, I became one of the support staff for the liaison officer in the Gaza Strip.

Highlights of my time here were definitely the trips to the Suez Canal to repatriate refugees. They were the Egyptians left behind in what was now the Israeli territory of Sinai and Gaza after the lightning-swift Six Day War.

In turn we received inhabitants of Gaza and Sinai who had found themselves stranded in Egypt, and these transfer operations through the mediation of the International Red Cross and the UN required much planning on our part.

**TRAGIC COMMUNITY**

We also issued official army press releases and I learned much about this fascinating and rather tragic Palestinian community.

Gaza was a thin-finger of Egyptian-held land jutting alongside Israel on the shore of the Mediterranean since 1948, but Egypt had regarded this territory very much as a liability.

Night-time curfews and restrictions on rights to move and work freely were reported and along with previously harsh conditions of imprisonment were for the most part actually alleviated by the Israeli occupation of 1967.

Through my close liaison with the Red Cross I visited the prisons where Arab prisoners were held, and despite the same rumours of Israeli atrocities that are promulgated even now, I never witnessed any evidence of this at all.

**CALL OF THE MUEZZIN**

Each morning I awoke with the call of the Muezzin from the minaret of an old dun-coloured mosque right outside my window in the army base. Often a group of us would saunter down to the sea through streets reflecting an Arab and Islamic culture so different from our own.

My final transfer was to a base in East (Arab) Jerusalem. I became secretary to the officer who performed the function of minister of the interior for the military government of Judea and Samaria—the West Bank of the Jordan.

This position involved much more paper work, including keeping files of inspections and approvals for contracts to construct and renovate in these regions.

The program our department was officially undertaking involved updating and improving the existing physical conditions for many of the inhabitants.

For the first time water was service created for many settlements. Roads and electricity were also supplied, which involved us in considerable travel throughout the region and meeting and conferring with people and officials concerned.

**LEARNED HEBREW**

I was by now speaking and even typing (!) in fluent Hebrew (which is a Semitic language very different from English and written backwards, just to complicate matters still more.)

I was also aware of many aspects of army life, such as how to by-pass much of the red tape, and following a week's updating of my training out in the field I was promoted to corporal getting two bars on my sleeve.

Our quarters in East Jerusalem were in the Ambassador Hotel, a seven-story structure requisitioned by the army. I (and my cats), having no other permanent home in the country, were granted a seventh-floor suite.

When I opened the door from my room I stepped out onto the flat roof with a spectacular view of Jerusalem and the arid hills surrounding that most historic City.

**HEARD "BOOM"**

One Saturday afternoon, a rare period of rest and leisure, which I was spending reading on my bed, was disturbed by a sudden explosive "boom". On reflex I dived for the floor.

As nothing further followed, I opened my door and started down the seven flights of stairs.

All was silent except for the wind which whined through shattered glass in the windows on each landing.

As I reached the ground floor I noticed a group of people, stunned and for the most part silent surrounding a young Arab whose face and body was covered in blood from lacerations. His clothes were in shreds.

Through the splintered glass doors of the hotel I viewed the charred remains on the deserted roadway of his dead companion.

Hired by the El Fatah terrorist group, these 'teenagers' had been on their way to place their burden of explosives beside the main gas supply for the hotel.

Fortunately for us this had blown up a few moments prematurely but I was conscious of the injustice of risking any young lives in such a venture.

**ALSO DANCING**

The Israeli army for me was also Friday night folkdancing and sing-songs round the campfire during basic training.

I admit, it was, the ache of the retort as the gun fired and the pride I felt when I hit the target.

It was the weariness at day's end when endurance had been tried to the limit, but I discovered that I could do it—just.

I recall late night guard duty on the base when the stars glowed very low in the sky and the scent of nearby orange groves mingled with the dust in the warm night wind.

**AND LONELINESS**

There was the loneliness of a stranger in a new and very different land when living whole days unrelieved in a foreign language left me physically and mentally drained and every frame of reference was alien.

And there was a growing familiarity with the people and a country that I explored avidly during my periods of leave from the army, delving back into a history that was reflected in living cities and archaeological digs everywhere I went. A land half as old as time.

I maintain friendships with people with whom I lived so closely.

We met so many challenges together that I would never have dreamed of.

I retain to this day memories of what is probably the very best way to really get to know Israel, beset as the nation is with threats of war.



## MIRACLE WORKER RUNS TO MAR. 24

Carousel Theatre presents *The Miracle Worker*, a play by William Gibson and directed by Elizabeth Ball, to March 24 at the Vancouver East Cultural Centre. Curtain rises at 8:30 p.m. For reservations and ticket information phone 683-3255.

## CULTURAL FUNK HOMECOMING— It's coming to V.E.C.C.

The Vancouver East Cultural Centre is welcoming spring this month with Cultural Funk Homecoming—a week of foot-stomping, heart-throbbing music.

Cultural Funk has been an ongoing series at the Cultural Centre featuring local talent and the Homecoming will welcome back many old friends.

Edward Patterson and Nancy Nash start off the week on March 28. A mixture of rock, blues, and jazz, the music they play is up-tempo and inspirational.

Nancy is a singer/songwriter who has appeared with such talents as Joan Baez, B.B. King and Billy Preston, and was recently featured in Vancouver's annual "Ladies in Lights".

Edward is a superb studio musician. Always in demand, he has backed up such Motown greats as Stevie Wonder and the Supremes, and his association with the Hometown Band and Valdy goes back a long way.

Thursday, March 29 Pied Pear, featuring Joe Mock and Rick Scott, will appear. This orchestra of two play an original blend of country, bluegrass, Cape Breton fiddle tunes, swing, blues, rock and a minuet if the occasion calls for it.

Ferron appears March 30, playing urban folk, overlaid with rock and blues. A unique Vancouver composer and singer, Ferron will be performing solo and with her trio—Steve Nikleva on electric guitar, Clyde Reed on stand up bass, and Steve Schmuck on drums.

Rio Bumba is one of the snappiest bands around. They will wrap up the week with their combination of African, Latin and South American rhythm. Creators of Hot (Salsa!) Jazz, Rio Bumba includes Albert St.

Albert on congas, Don Powrey on drums, Graham Ord on flute, piccolo, tenor and soprano sax, Bruce Freedman on tenor and soprano sax, Jerry Silver on lead guitar and Brian Harrison on bass.

Cultural Funk Homecoming is at the Vancouver East Cultural Centre Wednesday, March 28 through Saturday, March 31. Tickets are \$4.00 Wednesday and Thursday, and \$5.00 Friday and Saturday. For further information phone 254-9578.

## SLIDE SHOWS CAN BE FUN, REALLY!!

Slide presentations can be a valuable teaching aid, but often they turn out to be no more than one loud yawn.

Douglas College and the Greater Vancouver Library Federation is co-sponsoring a three-session course entitled, **Preparing Your Own Slide Presentation**, Wednesday evenings from 7-10 p.m., starting March 28.

The sessions will be held at 1105 Commercial Drive, Vancouver. The complete cost is \$32 and participants are asked to bring 50 of their own slides to the first session.

Students will learn to script, record background music, use sound effects and narration to produce an audio accompaniment to slides.

For further information and registration, call 525-9211.

## HOW TO MAKE GARDEN GROW?

If, when it comes to outdoor gardening, friends are envious of your green thumb or laugh because you're all thumbs, either way, David Tarrant is the man to see.

Tarrant, of the UBC Botanical Gardens, will give a talk and slide presentation on how to make your garden grow, with an emphasis on vegetables.

He will be at McGill Branch Library, 4580 Pandora Street, Monday, April 9, at 7:30 p.m. Admission is free.

## Surrey Campus OPEN HOUSE

Friday, April 6, 7:30 p.m. - 10:30 p.m.

Saturday, April 7, 9:30 a.m. - 5:30 p.m.

**SIMULATED CLASSROOM  
ACTIVITIES, FILMS,  
LECTURES, REFRESHMENTS**



# Hostels open to all

Picture your father in cut-offs and T-shirt, wearing a backpack and meandering through Canada from youth hostel to youth hostel. Don't laugh, because that's one of the things hostels are all about.

The Canadian Hostelling Association (CHA) is a non-profit recreational and educational organization affiliated with the International Youth Hostel Federation (IYHF) and is approaching its 50th Anniversary with an image problem.

Hostels are open to everyone, including groups and families, and are intended for use while exploring the surrounding vicinity or touring. The only hostel with a maximum age limit is in Bavaria, though preference may be given to hostellers under thirty. The minimum age for travelling alone by hostel is fourteen.

## NOT JUST EUROPE

As for hostels being only in Europe, don't believe it! The IYHF has over 4,500 hostels in more than 60 countries, including Canada. Hostels have increased in recent years in Japan, Australia, New Zealand and Asia.

The IYHF provides economical accommodation all over the world for an average of \$3.00 per night.

All hostels contain separate sleeping quarters for men and women, a recreation room and a common kitchen where hostellers may cook their own meals.

Hostellers must serve themselves and may be asked to help out in some small way with the operation of the hostel.

There are usually cooked meals and hot showers available in the larger hostels, and sometimes there are welcome luxuries, like a sauna bath.

The few rules common to most hostels include not smoking in the sleeping areas or bringing alcohol, drugs or weapons onto the premises.



If a hosteller travels in Canada, he may stay in a mountain cabin, a farm house, or a building donated or specifically constructed for the purpose. The smallest might accommodate six people and the largest two hundred.

## QUEBEC CYCLING

Quebec offers a strong cycling group and the region is one of the founding members of the Quebec Orienteering Association.

Two Alberta Regions, within reach of the Canadian Rockies, hold rock-climbing and snow and ice schools each summer.

North West has its own Mountaineering Club and the North West Voyageurs Canoe and Kayak Club. The Pacific Region has a 125-mile hiking trail in British Columbia.

Retail outlets are operated by several regions on a co-operative basis where members may purchase and sometimes rent camping, skiing and hiking equipment.

For further information on all aspects of Hostelling, write to the CHA for their handbook: Canadian Hostelling Association, 3425 West Broadway, Vancouver, B.C. V6R 2B4.

## Hardcore with Scott 'refreshingly realistic'

George C. Scott stars in writer-director Paul Schrader's new film, "Hardcore", which portrays a father's traumatic search for his missing daughter in California's underground pornography industry.

"Hardcore" not only deals with pornography and prostitution, it deals with the strong conflict of values between a father and his daughter.

Scott plays the role of a religious Michigan manufacturer, who becomes alarmed when his 14-year-old daughter disappears in Los Angeles and who consequently hires a private detective (Peter Boyle) to help find her.

You cannot help but feel the same horror and sickness Scott feels when the detective shows him a hardcore porno movie, complete with his daughter as the star.

This leads him into action of his own as he descends on Los Angeles adult book stores, adult theatres and massage parlours, that seem to specialize in everything from oral sex to bondage, in search of someone who can help him find his daughter.

This search leads Scott to a hooker (Susan Hubley) who in turn, leads him through California's underground porn industry until they finally catch up to his daughter in San Francisco.

The ending is an obvious disappointment, as Scott miraculously talks his daughter out of her new life, back into her previous life, which consisted mainly of his values.

"Hardcore" can also be criticized for Schrader's portrayal of a black-and-white world. Scott's

hometown in Michigan was shown as a clean and proper town, whereas Los Angeles on the other hand, was portrayed as being Scum City, USA. The same black-and-white problem also existed with most of the characters, who were either good or evil, with the one exception being the hooker who helped Scott.

With a topic like pornography and prostitution, especially involving young kids, Schrader should have been able to produce a more intense movie, not just one that seems to scrape the surface of the topic involved.

There are, however, several bright points which make this movie worth seeing. Scott is dynamic in his powerful role of a man that is pushed to his limits, and seems to subordinate getting his daughter back, with the violent urge to turn the whole search into a personal war between himself and anyone who stands in his way.

His relationship with the hooker who helps him find his daughter, is one of the high points of "Hardcore", and deviates from the stereotypes that plague the movie.

"Hardcore" is refreshingly realistic, just as Schrader's "Taxi Driver", was, and deals with a real topic not often portrayed in a movie.

The excellent acting, photography and topic, and the scenes of a man's search for his daughter in the sleazier districts of large California cities, hating what he sees and fearing what he will find, save "Hardcore" from becoming just another movie about a strong conflict in values.

## Movie round-up

BY DIANE SCOTT  
Special to the Pinion

National Lampoon's *Animal House* has been in town about seven months, probably the longest of any movie here. This one is for those of you who think or believe that Douglas College is a boring place to study. The food fight and the toga party are the only two things I will mention. For those of you who haven't seen it, these may arouse your interest and spur you into attending. For those of you who have seen this continuous laughter machine, remember, giggle, and see it again. It's worth seeing at least twice.

The next movie on the list is the only one that is completely animated. The company that produced J.R.R. Tolkien's *Lord of the Rings* wants to make more money. What good is the first half without the conclusion? The lineups for this movie were long when it first appeared. It seems everyone wanted to know what happened to the little Bilbo Baggins from the television version of *The Hobbit*. For those of you who have read the book, it really isn't worth seeing. The animation was okay, but that is about it. For those of you who saw the movie and have not read the book, the library, any library, should have it. Don't bother buying it unless you really want to.

Another movie is an "oldie but goodie." It is Walt Disney's *Fantasia*. The music inspires the

elves, dwarves, winged horses, and dancing hippos in tu-tus that entertain you on the screen. This movie is good for the whole family. The kids will even enjoy it.

As the movie *Superman* seems to be the most popular movie of the year so far, all the opinions about it seem to be of one or another idea. Therefore, that movie is excluded from this review. I'm not going to try to change your mind. Instead, let us look at a couple of other movies in Vancouver.

For those who may have missed these movies when they were at a theatre in Vancouver, the following are coming to the theatre at Simon Fraser University.

**March 22, 23, 24—Joseph Andrews**—Ann-Margaret, Veryl Reid, John Gielgud. Director—Tony Richardson. Mature.

**March 29, 30, 31—The End**—Burt Reynolds plays a comic role about a man suffering from a terminal blood disease.

**April 5, 6, 7—Revenge of the Pink Panther**—Peter Sellers drives his boss, portrayed by Herbert Lom, into a mental institution. The show starts at 8 p.m. and admission per person is \$2 for the general public, and \$1.50 for SFU students, staff and faculty with cards. Enjoy yourselves.

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**CHIEF  
DAN  
GEORGE**



## *George Ryga's The Ecstasy of Rita Joe*

The play — *The Ecstasy of Rita Joe* — carries a message all Canada should hear. It is a message Canada needs to hear. I was amazed at the reaction the play received in Ottawa. People came to us to say that now, for the first time, they understood a little of what the Native Peoples have suffered and are suffering.

The Indian people at this very time need to put their message before Canada because laws are being readied that will affect the Indian for years to come. They need, above all, to create sympathy and understanding, for they are depressed economically. It is useless for people to hear if they do not listen with their hearts. *Rita Joe* helps them to listen with their hearts — and when hearts are open, ears can hear.

The message of *Rita Joe* is true — this I wish to make clear. The manner in which the author got his message across is another thing. I am not surprised that some people were hurt by the general condemnation of all organizations which have dealt with the Indian people. It would be wrong to infer that all were conniving... the play seems to suggest this. This, of course, is not true. Many, many good people I have known have worked hard and sincerely for our welfare.

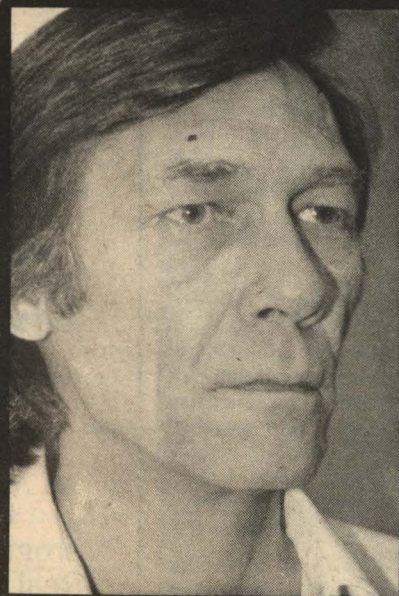
But the message is true... of this there is no doubt and it should be heard by all.

**Directed by  
Dorothy Jones**

Chief Dan George  
Burrard Tribe, British Columbia

**KAREN TURNER  
PLAYS RITA JOE.  
ROYCE HILL IS  
MAGISTRATE.**

**APRIL 4-8 AT  
JAMES COWAN  
THEATRE,  
BURNABY  
ARTS CENTRE.  
LLOYD BERRY  
RIGHT PLAYS  
CHIEF  
DAVID JOE.**



**GEORGE RYGA**

Photos Courtesy of Talonbooks

photo: Ross Kenward, *The Vancouver Province*



# ★ CALENDAR ★

## MARCH

Mar. (indefinite): **B.C. HYDRO AERIAL THERMOGRAPHY DISPLAY** at the New Westminster Public Library. See through aerial surveys how much heat your house is losing through the attic.

Mar. 19: **"POP CULTURE—THE ASSUMPTION OF CHILD ROLES BY ADULTS"**, last part in "Images" series. Room 232, Buchanan Building, UBC, 8-9:30 p.m.

Mar. 21: **WHALING**, last part in Environmental Concerns series. Speaker: Rod Marining, Greenpeace Foundation. Film: 'Greenpeace—Voyage to Save the Whales' (NFB) at the Workers' Compensation Board Auditorium, Leslie R. Peterson residence, 6951 Westminster Hwy., Richmond at 7:30 p.m.

Mar. 22: **"FOUR SEASONS OF NATURE"** slide show at the New Westminster Public Library at 7:30 p.m. Rene Savenye will show scenes depicting typical plant and animal life of southwestern B.C. Free admission.

Mar. 22: **"ALIENATED ADOLESCENTS"** seminar on the values, belief systems, and social movements that underlie the rising rate of violence in adolescence. Speaker is Dr. Saul Levine, Department of Psychiatry, University of Toronto. Sponsored by the UBC Department of Pediatrics. 8 p.m. Lecture Hall No. 2, Woodward Instructional Resources Centre, UBC.

Mar. 23 and 24: **PRISM DANCE THEATRE PREMIERS "POSEIDON"** at the Queen Elizabeth Playhouse at 8:30 p.m. Tickets are \$4.50 and \$5.50 (OAP and student discount \$1.00) and available through the Vancouver Ticket Centre and outlets, 683-3255. For more information call 681-6715.

Mar. 25: **LAND FORMS**, paintings by David Alexander at the Century Park Art Gallery in Burnaby.

Mar. 26: **PREPARING/INCOME RETURNS**. Free talk by chartered accountant Collin Johnsen at 7 p.m. at the Central Park Branch Library, 4277 Kingsway (near Willingdon).

## APRIL

Apr. 1: **DEADLINE** to apply for limited-enrollment career programs for Fall Semester 1979.

Apr. 4-8: **"THE ECSTASY OF RITA JOE"** at the James Cowan Theatre in Burnaby. Directed by Dorothy Jones.

Apr. 9: **OUTDOOR GARDENING TALK AND SLIDE PRESENTATION** at McGill Branch Library, 4580 Pandora Street, Monday at 7:30 p.m. Dave Tarrant of the UBC Botanical Gardens speaking, admission free.

Apr. 11: **"CAREERS IN SPECIAL EDUCATION"**, free admission on New Westminster campus, room 716 (the boardroom), from 12 noon to 2 p.m.

## SURREY OPEN HOUSE PLANNED FOR APRIL 6 - 7

A silkscreening demonstration, excerpts from 'A Streetcar Named Desire,' a meditation demonstration, and many more opportunities to see Douglas College at work will be offered at **Surrey Campus Open House**.

The Open House will be held on April 6 from 7:30 p.m. to 10:30 p.m. and April 7 from 9:30 a.m. to 5:30 p.m. and some of the events have been tentatively scheduled, according to Jim Adams, co-ordinator.

The Nursing faculty will be demonstrating simulated skill practices and presenting a slide tape show in room 424 as well as supplying information on its programs.

On Friday night, one of John Levin's English classes will present excerpts from **A Streetcar Named Desire** in room 701.

The Psychology faculty will be showing the film, **"Aspects of Behavior"** followed by a question and answer period as well as displaying their laboratory facilities which include meditation techniques.

event, the Douglas College Journal of Contemporary Arts, will have its offices open and will serve as a coffee station.

An open classroom situation will be offered by Visual Arts, Graphic Design, Interior Design and Fashion Design.

On Saturday from 3 p.m. to 5 p.m., a silkscreening class will be in session in room 704 and on Friday and Saturday an open painting and drawing class will be held in room 706.

Adams welcomes all ideas for Open House. "I am hoping students will come up with ideas, we want this to involve students as well as faculty. The college is about students; what they want to do as well as learn."

Contact Jim Adams, 588-4411, local 225.

## PLAY BADMINTON

RAC Gym in Richmond

Tuesdays and Thursdays 1 - 4

See Joe Demers  
Campus Administrator



**Biggest crowds these fair Spring weekends are at Stanley Park. Larry Lindner snapped this scene recently while strolling through the park.**

## SPORTS ROUND-UP

# VOLLEYBALL TEAMS QUALIFY

Both men's and women's volleyball teams at Douglas qualified for the Totem Conference playoffs conducted on the weekend of March 3, 4.

The men qualified on the basis of eight wins and two losses during regular season play while the women qualified with a record of six wins and two losses.

The women's playoffs were conducted in Prince George where Douglas placed third in the four-team competition, thus winning the bronze medal. The gold medal was won by Vancouver Community College and the silver by the College of New Caledonia. Cariboo College finished fourth.

Coach Barb Lussier was happy with her team's performance and hopes to have most of the team back next year.

The men's playoffs were conducted at Langara. As was the case in the women's playoffs, the competition was fierce with a high calibre of volleyball exhibited all weekend.

### HARD FOUGHT

In the semi-finals Douglas lost an exciting and hard fought match 15-12, 15-12 to the College of New Caledonia, who went on to win the gold medal.

Douglas then defeated Cariboo College 15-10, 15-9 to win the bronze medal. Vancouver Community College won the silver medal.

Both Douglas teams thus narrowly missed qualifying for the Western Canadian championships, but the general consensus of opinion was that both teams had performed admirably all season and that it had been an exciting and fulfilling experience for all the players and coaches.

The Douglas Rugby teams experienced mixed fortunes in league play against Langley and Maple Ridge over the weekend.

In third division play Douglas defeated Langley by a score of 18-10. They had to come back from a 10-6 deficit late in the game after having an early 6-0 lead themselves.

Scores for Douglas were Benny Boon with a try and a convert, Davinder Deol with two tries and Gord Houchen and Len Lemieux with one convert each.

Douglas now shares top spot in the third division with Pocomo and Surrey.

### SECOND DIVISION RECORD

In second division play Douglas set a league record for the most points ever scored in a league game by clobbering Maple Ridge 58-0. Douglas is now in sole possession of top spot in the second division league standings with three wins.

Scores for Douglas were Jamie Booth with a try and nine converts for a personal total of 22 points, Gary Cherway and Paul Fuoco with two tries each and George Boon, Don Jenner, Paul Cummings, Pat Ponti and Jim Coombes with one try each. Ken Haaf had an excellent game for Douglas arresting three of the tries.

In first division play Douglas were upset 18-14 by Maple Ridge. Douglas came out "flat" in this game and possibly underestimated their opponents.

After being down 18-0 at the half, Douglas gallantly fought back in the second half to

narrow the score to 18-14, but the deficit proved too much to make up as the plucky Maple Ridge team went on to win.

Scores for Douglas were John Marisco, Burt Kirby, and Mark Andrews with one try each and Russ Lawrie with a convert.

\*\*\*\*\*

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MARCH 21

4 — 6 p.m.

Surrey Cafeteria

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